

Suzuki[®]

Bass School **Volume 2**

Bass Part **Revised Edition**

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INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are piano accompaniment books that go along with this material.

FOR THE TEACHER: In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short-term programs and long-term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher you choose. We recommend you ask your teacher for his or her credentials, especially those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association; the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan; The Suzuki Association of the Americas, P.O. Box 17310, Boulder, Colorado 80308; or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

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Sakura (Cherry Blossoms)

Moderato cantabile

Japanese Folk Song

4

1 4 1 2 4 2

4th Pos. *mf* 5th Pos.

8 1 4 2 1 2 1 2 1

4th Pos. *mf* 5th Pos.

12 1 4 2 1 2 1 2 1

4th Pos. *mf*

17 pt. V niente

Tonalization in C

2 1 4 4 4 1 2

2nd Pos. 1st Pos.

4 1 4 2 2 1 4 4

3rd Pos. 1st Pos. 2nd Pos.

4 1 2 4 1

1st Pos. 2nd Pos. 1st Pos.

14 **2**

French Folk Song

Moderato Folk Song

4 2 1 2 4 4 2

2nd Pos. 1st Pos. 2nd Pos. 1st Pos.

mf

6 1 0 2

p

11

mf

2nd Pos.

16 4 4 1 0

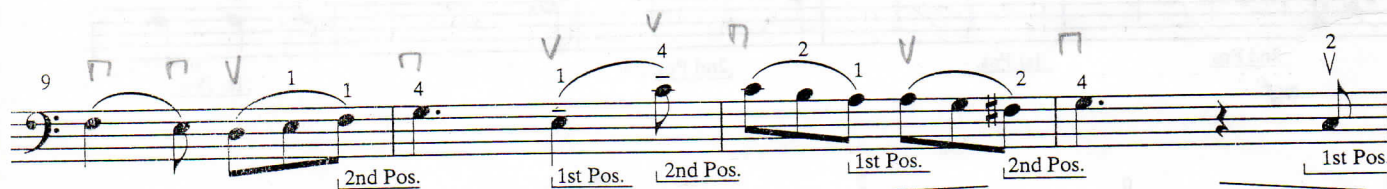
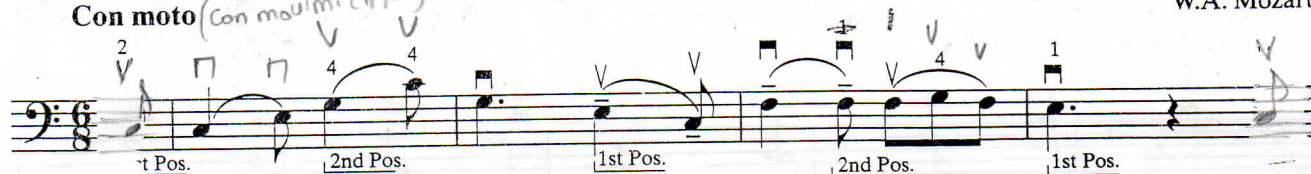
f 1st Pos.

Run p... p...

May Time

Con moto (con movimento)

W.A. Mozart



$\text{♩} = 90$

Rigadoon

Allegro

Henry Purcell

mf 2nd Pos. 1st Pos. 2nd Pos.

1st Pos. ~~2 1/2 Pos.~~ ossia 4 0 2

f 3rd Pos. 2 1/2 Pos. 3rd Pos. 1st Pos.

2nd Pos.

1st Pos. 2nd Pos. 1st Pos. 3rd Pos.

f

2nd Pos.

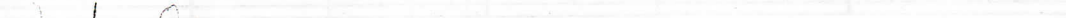
Minuet No. 1

Allegretto

J.S. Bach

The first system of the musical score for 'The Little Boat' is written on a single staff in bass clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto' and the dynamics are 'p' (piano). The first measure contains a whole note G2. The second measure contains a whole note A2. The third measure contains a whole note B2. The fourth measure contains a whole note C3. The fifth measure contains a whole note D3. The sixth measure contains a whole note E3. The seventh measure contains a whole note F#3. The eighth measure contains a whole note G3. The system ends with a double bar line.

18 *p*



The first system of the musical score is written on a single five-line staff. It begins with a bass clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics are 'p' (piano). The melody consists of a series of eighth and quarter notes, starting on a B-flat and moving generally upwards. The system ends with a double bar line.

22 4 - 1 0 2 4 0 2

The second system of the musical score is written on a single five-line staff. It begins with a bass clef and a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth and quarter notes, with a final half note. Above the staff, the numbers 4, 1, 0, 2, 4, 0, 2 are written in a handwritten style, corresponding to the notes. The system concludes with a repeat sign and the instruction *rit. 2nd time* below the staff.

Etude

Allegro moderato

Shinichi Suzuki

1st Pos. *mf* 2nd Pos. 1st Pos. 1st Pos.

4 4 2 1 1st Pos. 2nd Pos.

7 4 4 3rd Pos. 1st Pos.

10 4 4 1 1 4th Pos. 2 1/2 Pos. 1st Pos.

13 2 4

Variation

15 etc.

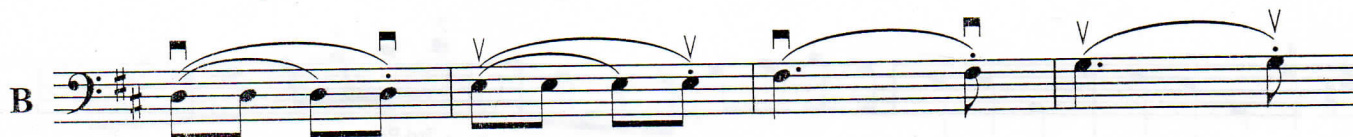
Bowing Preparation for Happy Farmer



and
back
down

3rd Pos.

B1 circle bows
(slowly)



3rd Pos.



Fine



D. Col
Fine

A A B A' B'

7

The Happy Farmer

Allegro giocoso

R. Schumann

f sempre

4th Pos.

2nd Pos. 1st Pos. 2nd Pos. 1st Pos.

5

9

2nd Pos. 1st Pos. 2nd Pos. 1st Pos.

13

17

Fingering Preparation

2
1/2 Pos.
mf

4 2 2 2

4 2 4

2
p *cresc.*

4 2 4

f *dim.* *p* *rit.*

8

Moon Over the Ruined Castle

Andante

Rentaro Taki

1/2 Pos.
mp

2 4 1 4

2 4 1 4 V V 4

1 1 4 1

f

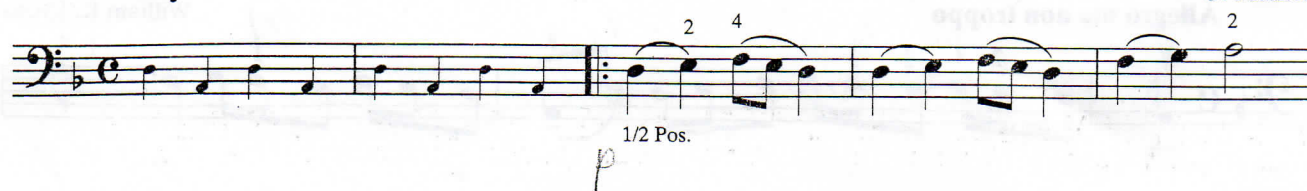
2 4 1 4 V V 4

p *pp*

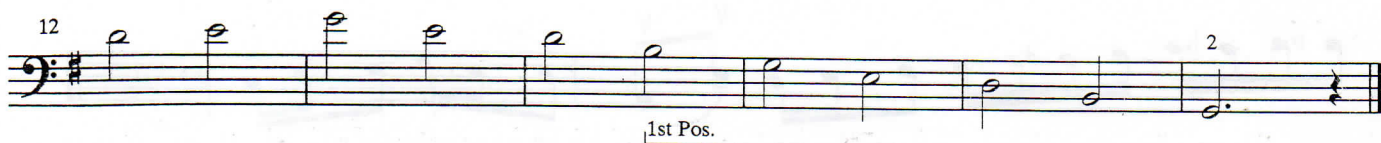
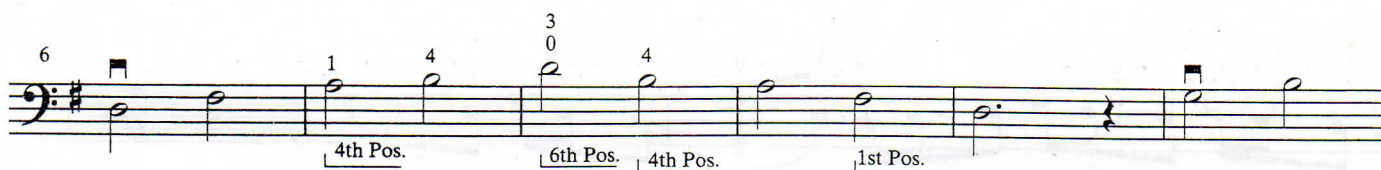
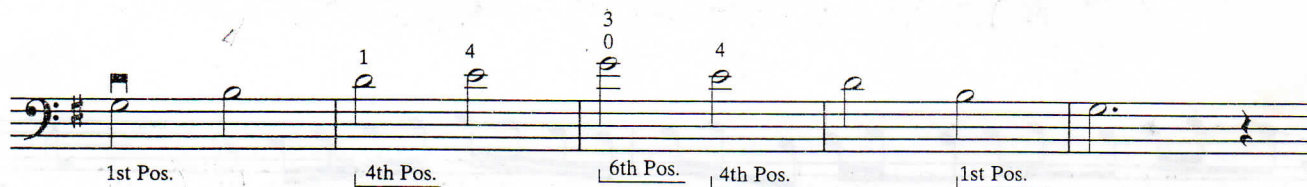
Theme from the Mahler Symphony No. 1

Stately

G. Mahler



Tonalization in G



Goblin's Dance

Allegro ma non troppo

William K. Lyons

Allegro ma non troppo

William K. Lyons

mf

crescendo

diminuendo

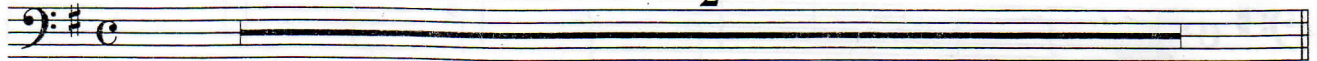
1 3 5 7 9 11

Shortnin' Bread

Allegretto

2

Folk Song



Verse

3 0 V 4 V 1 V V

6th Pos. 4th Pos. 6th Pos. 4th Pos. 6th Pos. 4th Pos.

f

7 V V

Chorus

11

mf

Fine
D.S. al Fine

Chorus

Bass line - Can be played with the Chorus or both the Verse & Chorus

2 2

pizz.

repeat as needed

G Major Scale

The image displays three staves of musical notation for guitar, each in the key of D major (one sharp, F#) and 4/4 time. The notation includes fret numbers (0-11) and position labels (1st Pos., 2nd Pos., 4th Pos., 6th Pos.).

Staff 1 (Top): The first staff shows a sequence of notes with fret numbers 2, 0, 1, 2, 0, 1, 4, 0, 1, 2. A bracket labeled "2nd Pos." is placed under the final two notes (frets 1 and 2).

Staff 2 (Middle): The second staff shows a sequence of notes with fret numbers 6, 4, 1, 4, 2, 2, 4, 1, 4, 2. Brackets labeled "4th Pos.", "6th Pos.", "4th Pos.", and "2nd Pos." are placed under the first, second, third, and fourth measures respectively.

Staff 3 (Bottom): The third staff shows a sequence of notes with fret numbers 11, 1, 0, 4, 1, 0, 2, 1, 0, 2. A bracket labeled "1st Pos." is placed under the first note (fret 11).

12

English Folk Song

Allegro **Folk Song**

mf

0 1 4 1 4 3 0 4 1 V 4 1 0 1 4 0

3rd Pos. 6th Pos. 4th Pos. 1st Pos.

5 2 4 2 4 2

2nd Pos. 1st Pos.

9 3 0 0 3 0 0 3 2 4 1 1 4 1

6th Pos. 5 1/2 Pos. 4th Pos.

Stummy

ready to play these notes.

13 0 1 4 1 4 3 0 4 1 V 4 1 0 1 4 0

mf

Big
Down

T.H. Bayly

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The notation includes a forte dynamic marking (*f*) and fingerings (1, 2, 4, 2) indicated above the notes. The melody consists of eighth and quarter notes, ending with a whole note rest.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together in groups of four or two. The notation includes various musical symbols such as slurs, ties, and a repeat sign.

7

simile

4 1 4

f

Handwritten musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. Above the staff, there are handwritten numbers: '10' and '4' above the first measure, '2-1' above the second measure, '1' and '4' above the third measure, and '4' above the fourth measure. The dynamic marking 'mp' is written below the staff. The notation is handwritten and appears to be a student's work.

13

f

March in G

Moderato

J.S. Bach

mf

2nd Pos.

1st Pos.

5

2nd Pos.

1st Pos.

3rd Pos.

2nd Pos.

p

f

9

4th Pos.

3rd Pos.

13

2nd Pos.

1st Pos.

3rd Pos.

1st Pos.

1.

2.

18

3rd Pos.

1st Pos.

p

f

22

3rd Pos.

1st Pos.

mf

26

3rd Pos.

2nd Pos.

30

1st Pos.

2nd Pos.

2 1/2 Pos.

3rd Pos.